The Department of Music

of

The University of Alberta

presents

PAUL HORNE, cello

with

ANGELA CHENG and WILLIAM CHRISTENSEN, piano

Monday, April 14, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Fantasy Pieces, Op. 73 (1849). . . . . .Robert Schumann
(1810-1856)
Arranged by Gruetzmacher

Zart und mit ausdruck
Lebhaft leicht
Rasch und mit feuer

Suite No. 3 in C Major (c.1720). . . . . .Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I & II
Gigue

INTERMISSION

Sonate für Violoncello solo, Op. 25, No. 3 (1923). . . . . Paul Hindemith
(1895-1963)

Lebhaft, Sehr Markiert
Mässig schnell, Gemächlich
Langsam
Lebhafte viertel
Mässig schnell

Sonata No. 1 in F Major, Op. 99 (1886) . . . . . .Johannes Brahms
(1833-1897)

Allegro vivace
Adagio affettuso
Allegro passionato
Allegro molto

PROGRAM NOTES

Sonata For Cello Alone - Op. 25, No. 3

In the early 1920's, both Hindemith and Bartok flirted with Viennese expressionism and though niether of them ever became an "atonalist" in any meaningful sense of the word, they both produced a few works in which fidelity to a tonic is not a controlling factor. Hindemith never went further toward non-tonal writing than in the unaccompanied cello sonata, composed in 1923, when Hindemith was, however briefly, on cordial terms with Schoenberg.

The piece is in five very short movements, and demands enormous virtuosity from the cellist. The opening allegro is rich in multiple stops and has a high saturation of dissonance. The triplet figures take it high on the A-string and, at bar 35, there is a short coda restating some of the opening material.

The second movement is a little A-B-A piece, moderately fast, developing a motive that was to become a Hindemith trademark and the dotted-eighth note followed by two thirty-second notes.

The slow movement is rhapsodic. The principle structural element is a two-bar unit in slow rhythmic values. It is followed after each statement by gentle, lyrical, flowing music.

The scherzo, marked "spiccato", is very light, in triplets, developing repeated notes and double stops. The last few bars are reminiscent of the Debussy, a work that Hindemith especially admired.

For this finale, Hindemith returns to the heavy chordal material of the first movement. The texture, when more than one string is sounding, is dissonant. The tonic established in the last five bars is C sharp.

Robert Evett